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THE FESTIVALS OF THE THREE CHOIRS.

At the beginning of the last century, the members of the choirs of Gloucester, Worcester, and Hereford, were accustomed to hold annual meetings in each of the three cities in rotation, for the purpose of executing the choral music of the church. In 1724, Dr. Thomas Bisse, Chancellor of Hereford, and brother of the Bishop, proposed that at these meetings a collection should be made at the church doors, to be devoted to charitable objects. The proposition was unanimously adopted; £31 10s. was obtained, and disposed of in favour of the orphans of the poor clergy of the dioceses of Gloucester, Worcester, and Hereford, under the direction of six stewards, a clergyman, and a gentleman respectively belonging to each. The following year Dr. Bisse succeeded in promoting the same object at Worcester, when £48 18s. was collected and devoted in a similar manner; and in 1726 he was equally fortunate at Hereford, where he preached a sermon in aid of the charity, through means of which £49 were secured. The text of this sermon, from Ecclesiastes, chap. xi., verse 8, is characteristic—"I gat me men-singers and women-singers, and the delights of the sons of men, as musical instruments, and that of all sorts." In 1729, Dr. Bisse preached another sermon, at Hereford, contending that music was never so well employed as in the exaltation of religious worship, and rejoicing that, from so small a beginning, the gathering of the three choirs had risen to the highest importance. The contribution to the charity on this occasion, however—only £38—scarcely justified a tone of gratulation; while, in the year following, at Gloucester, it descended to a still lower figure, £28 3s. When the meeting was first established the members used to assemble on the first Tuesday in September, and on the two following days choral services were performed in the cathedrals; on the last day there was always a service and a collection. For many years past, however, the sermon has been preached on the first day, and money collected at the doors on every day of the festival. In 1758 the morning performances were increased from two to three. The original object of Dr. Bisse—that of confining the application of the charity to the apprenticing, education, or support of the orphans of clergymen—was soon extended to the relief of widows, Gloucester setting the example, and in this manner the money collected at the doors has ever since been distributed. In 1754 the number of stewards was reduced from six to two, at which number it was continued till 1798, when it was again augmented to four, and afterwards to the original number. During this period of 44 years, the prosperity of the festival was continually fluctuating, as may be gathered from the fact, that in 1774 the collection at Hereford amounted to 622l. 5s. 9d., while in 1783, nine years onward, it had fallen to 348l. 12s. At Worcester, in 1794, it was as low as 266l. 2s. 2d.; but in 1809, at the same city, it rose to 810l., which, even in the present time, would be regarded as a very good average. At Hereford, previous to the combination of the three choirs, the music meetings were held in the hall belonging to the vicars-choral. The members chiefly belonged to the college, and the performances were all gratis, except in favour of Mr. Woodcock, the leader, whose nightly pay was 5s. The members were refreshed with ale, cider, and tobacco. The names of those who attended, divided into performers and non-performers, were inserted in a book with those of

visiting strangers. The absentees were fined 6d. At this period the Hereford meetings took place weekly. The Gloucester meetings were originally held in the Boot-hall. As the cultivation of sacred music was always the principal object of the association, there were from the first establishment of the triennial festival two morning performances at the collegiate churches of the respective cities. The "Te Deum" of Purcell, and that of Händel, composed for the peace of Utrecht, were given alternately for many years, until the latter was superseded by the well-known "Dettingen Te Deum." The tickets for the concert were originally 2s. 6d., and the pay of the leader (Mr. Woodcock of Hereford) one guinea for the whole meeting. This gentleman was particularly famous for playing the 5th concerto of Vivaldi, a composer now well-nigh forgotten, although celebrated in his time, the only work of his at all familiar to the present generation being a piece called the "Cuckoo Concerto." A Gloucester paper (the *Gloucester Journal*), speaking of the festival of 1733, says that it was the best ever known; that the stewards had collected out of London the first performers, vocal and instrumental; that the band consisted of French horns, trumpets, hautboys, German flutes, and "a fine treble harp;" and that "the famous Mr. Powell," of Oxford, did the meeting the honour of singing in the cathedral on both days. Who Mr. Powell was it is difficult now to say, but what he was may be guessed from the following extravagant apostrophe to his memory, from the obituary of the *Gentleman's Magazine* for 1744:—

"Is Powell dead? Then all the earth
Prepare to meet its fate:
To sing the everlasting birth,
The choir of Heav'n's complete."

In 1737 Dr. Boyce, an English composer of celebrity, whose works are still heard, if not greatly admired by the judicious, was engaged to conduct the festival, so that the custom of placing the direction of the musical proceedings in eminent hands, which has since been abandoned, seems to have been of very early date. Dr. Boyce wrote an anthem for the occasion. The steward of the music meeting (a personage distinct from the six stewards of the charity) was always a musical man, or rather a clergyman or lay-clerk belonging to one of the choirs. He engaged the band, defrayed the expenses, and was responsible for losses. How the profit of the concerts were then applied, if, indeed, there were any to apply, does not stand recorded. In 1752, when Händel's oratorio *Samson* was performed, the admission to the concerts was raised to 30s. on the plea of extra expense, arising from the "larger demands of the London performers." Could the worthy stewards have taken a peep into futurity, and known the salaries now paid to eminent vocalists, they would have abandoned the festival as a bad speculation. Händel's *Judas Maccabæus* was first given at Gloucester in 1754. For several years a Mr. Isaac conducted the meetings at Worcester, and Mr. Waring succeeded Mr. Woodcock as leader of the band, among the principal of which were Caporale and Pasqualino (violincellos), Valentine Snow and Abingdon (trumpets). Signora Galli and Gaetano Guadagni, both popular opera singers at the time, were among the chief vocalists. The former was a pupil of Händel, and took a benefit at Covent Garden Theatre in 1797, at the age of 74, when she sang two of her master's most celebrated airs. Signor Guadagni had a voice of peculiar sweetness, and Händel engaged him to sing some of the airs in *Samson* and the *Messiah*, originally intended

for a *contralto*, which he did so well that they have seldom since been allotted to female voices. From this we may infer that the engagement of Italian singers and other foreign performers is by no means a recent innovation at our great festivals. The balls, which form an attractive and profitable point of the meetings, were instituted from the commencement, at first gratis, but subsequently (in 1752) at the charge of 2s. 6d. for admission. The balls at Worcester first took place in the Town-hall, but afterwards, in consequence of a dispute with the mayor, the College-hall was applied for, and granted, by the Dean and Chapter of the Cathedral. For some years it was the custom to have the Gloucester races in the same week as the musical festival, in order to attract a larger number of visitors to the town, and thereby improve the prospects of the charity. The stewards also gave a ball, which was attended by all the nobility and gentry of the county; but this and the races have been discontinued since 1793. In 1755, at the Worcester meeting, the singers were Miss Turner, "a favourite singer at the castle and Swan concerts in the city," daughter of Dr. Turner, organist of Westminster Abbey; Mr. Beard; Mr. Wass, of the Chapel Royal; Mr. Baildon; and Mr. Denham. Little is now remembered of any of these, except Beard, who was celebrated in Händel's music. The band was led by Abraham Brown, who succeeded Festing as leader of the King's band, and was the immediate predecessor of the famous Giardini. The oratorios were Händel's *Samson* and Boyce's *Solomon*. The celebrated Italian singer, Giulia Frasi, and Signor Arrigoni, a performer on the lute, who afterwards set up an opposition to Händel, in Lincoln's-inn Fields, were among the performers at Hereford in 1756. Frasi, who earned nearly £1800 annually in England, was very extravagant, and ultimately died, at Calais, almost in want of bread. Her pronunciation of the English language was greatly admired. In 1757, the performances at Gloucester were extended to a third evening, when Händel's *Messiah* was given for the first time, and received with enthusiasm. The conductor was Dr. Hayes, and the band showed a material difference from that of 1753, "three trumpets, a pair of kettledrums, four hautboys, four bassoons, two double basses, with violins, violoncellos, and choruses in proportion," being on the list. It is curious that no mention should be made of altos or violas, since Händel always wrote for them. In 1758, the band was led by Pinto, an Englishman by birth, although his parents were Italian. Pinto was the father of one of the most precocious and extraordinary geniuses in the annals of the musical art, who died at the early age of twenty-one, after having composed several works for the violin, pianoforte, and voice, of singular beauty and originality, one of which, a sonata, was lately introduced by M. Alexandre Bilet, the pianist, at one of his concerts in St. Martin's Hall. Young Pinto was equally a proficient on the violin and the piano. His untimely death was attributed to a life of profligacy and dissipation. Vincent, who, for thirty years, was first oboe at Covent Garden, appeared at this meeting, and the prices were raised to 5s. In 1759, at Hereford, we find the name of Storace, father of the well-known composer, and of the still more eminent singer, among the list of those who performed on the double bass. The meeting of 1760, at Gloucester, was devoted to the memory of Händel, who had died since the preceding anniversary, and whose first oratorio, *Esther*, was given. Dr. Hayes conducted. Up to 1764, Signora Frasi continued to be the principal vocalist, and Pinto the leader and violin soloist, at the meetings; but in 1765 Frasi was replaced by Miss Brent, the original Mandane in Arne's *Artaxerxes* who afterwards married Pinto. This lady died of want, at Vauxhall, in 1802. In 1769, at Gloucester, Fischer, the famous oboist, appeared, and continued for twenty years one of the principal attractions at the various meetings. In 1770, at Worcester, Miss Linley, considered the best of English singers until Mrs. Billington put all rivalry out of the question, and Tenducci, the Italian operatic singer, were the chief vocalists, and the band was led by Giardini. Miss Linley was afterwards married to Sheridan. She continued the star at the meetings until 1774, when she was succeeded by Miss Cecilia Davies, an Englishwoman, who had obtained great reputation in Italy, where she went by the name of

"L'Inglesina." She was the first native musician of this country who ever had success among the Italians. At Gloucester, in 1775, *Israel in Egypt* was given for the first time, with *Ruth*, an oratorio composed by Giardini, now totally forgotten. Rauzzini, a famous Italian singer, the master of Braham, was one of the principal artists engaged. In 1777, at Hereford, the whole of an Italian opera, composed by Rauzzini, was given, the only time such a performance was ever introduced at the meetings and the celebrated comic singer, Mademoiselle Storace (sister of the composer,) also a pupil of Rauzzini, made her first appearance. In 1780, at Hereford, Mr. Cramer, father of John Cramer, led the band. In 1784 the church services and anthems were for the first time confined to the morning meeting in the cathedral, and the music which had been performed the same year at Händel's Commemoration in Westminster Abbey was substituted for the ordinary services. For the usual gratis admission a charge of 5s. 6d. was imposed. Madame Mara, one of the most renowned singers of whom the history of the art makes mention, was the principal on this occasion, and Master Bartleman, afterwards so famous as a bass singer, made his first appearance in public in some pieces written for a *soprano*.

In 1788 the festival at Worcester was honoured by the presence of George III. and his Queen. In 1789, at Hereford, Mrs. Billington made her first appearance at these meetings. She was then in the vigour of her powers. In 1793, at Gloucester, Mr. Lindley, the legitimate successor of Crosdill and Cervetto, and the greatest violoncellist of his day, officiated as first violoncello. In 1796, at Gloucester, Mr. Braham was principal tenor for the first time. In 1798, the meeting was in danger of being abandoned, since no gentleman could be found to accept the responsibility of steward, in consequence of the invariable losses attendant upon that office. The difficulty was vanquished, however, principally through the exertions of the Duke of Norfolk, and the responsibility of the stewardship was divided among several persons, each bearing a part of the loss; a custom which remains up to the present time. Incledon first appeared among the singers at Worcester in 1803, and Madame Catalani at Gloucester in 1811, when Mr. Braham, who had just returned from Italy, again assumed the post of first tenor. The price of the tickets was again increased to 9s., the excuses for which were the large sum paid to Madame Catalani and the great amount of the general expenses—upwards of £2,300.

It is unnecessary to follow any further in detail the progress of the triennial meeting of the three choirs, which, through the engagement of celebrated singers, the augmentation of the band and chorus, &c., in 1811, nearly forty years ago, had already begun to assume much the same aspect as musical festivals in the present day. My object has been simply to trace the gradual advance of the festival from a small gathering of amateurs and choirmen to a vast and difficult undertaking. Suffice it that, with many fluctuations, its prosperity has steadily increased up to the present moment, and that the 131st anniversary, which began on Tuesday at Worcester, of which we shall give a full account in our next, under very auspicious circumstances, is likely to prove one of the most successful, and the most advantageous to the charity, ever given.

FRENCH ACTORS.—Among the French actors there are to be found men of learning and literary accomplishments, profoundly versed in the history and practice of their art, to whose literature they have, in several instances, made valuable additions, and which many of them have studied not only in French, but in the masterpieces of foreign poets and dramatists. Samson and Regnier may be cited as brilliant examples of the class of stage players who thus at once illustrate and elevate their profession. At the Odéon, Henry Monnier is at once author, artist, and actor, and in all three lines he is full of originality. He performs in his own plays, and earns double applause. At the same theatre Tisserant is a musician, and has written vaudevilles and some pleasing poetry. In most of the other theatres, and in various degrees, similar instances might be cited. The Porte St. Martin has at this moment among its actors, sculptors, vaudevillists, and the eccentric Bonton, who composes *chansonnettes*, and is a professor of the guitar.

EPITOME OF THE CONTROVERSY

CONCERNING THE AUTHENTICITY AND HISTORICAL ORIGIN OF
MOZART'S "REQUIEM."

(Continued from p. 579.)

THE new arguments employed by Herr Weber, and the insults which, under the protection of a wretched rhetorical fiction,* he allowed himself to use against the Abbé Stadler, obliged the latter to publish a second reply. This appeared in the year 1827, under the title, *Appendix to the Defence of the Genuineness of Mozart's Requiem*. The tone of this pamphlet, consisting of only eighteen pages, is less moderate than that of the first. The Abbé Stadler, who had, in fact, some small cause for anger, asks the readers of the "Defence" whether they had discovered in it a single instance of the calumnies and insults of which Herr Weber complains with so much indignation and bitterness. He also inquires what can have incited "Herr Weber to the *salto mortale* against the *Requiem*?"—a question, I confess, far more difficult to answer than that concerning the authenticity and origin of the work. Some of Stadler's friends attempted to supply him with an answer, but, as their statements lie beyond the confines of our subject, and are, besides, more or less insulting to Herr Weber, I think we may pass them over in silence. The Abbé, too, declares he has nothing at all to do with them. We, therefore, now come to the mere facts and arguments contained in the second pamphlet.

The original manuscript, which the Abbé Stadler had seen and copied out, from beginning to end, in the year 1790, was, immediately afterwards, divided into a great number of parts for the gratification of certain amateurs who purchased them; but, in 1827, they were all once more collected, with the exception of No. 1—"Requiem" and "Kyrie." All the other pieces, namely; the "Dies iræ" with the commencement of the "Lacrymosa," as well as the "Domine," "Hostias," and the fugue "Quam olim," were deposited in the hands of Stadler, as documentary evidence, so to speak, in the great action he was then carrying on. A kind of musical committee of investigation visited Stadler for the purpose of deciding what part of the original score of the *Requiem* was still in existence. This committee consisted of Beethoven, Capellmeisters Eybler and Gänsbacher; privy-councillors von Mosel and Kieseewetter; Herren Gyrowetz, Haslinger, Carl and Joseph Czerny; Baron Doppelhof Dier; Mozart's youngest son, and several other persons. "They all immediately recognised Mozart's writing; they all admired the precision of the" (material) "work, the neatness of the figures," etc., etc., and, after loudly expressing their satisfaction, unanimously vouched for the conscientious truth of the proofs given in the "*Defence of the Genuineness of the Requiem*."

After this really superfluous confirmation of a fact of which everyone was beforehand sufficiently convinced, the Abbé pro-

* Herr Weber pretends to believe that the author of the *Defence* was, in consequence of his seventy-eight years, in a second state of childishness, and had confined himself to merely furnishing the materials for so unworthy a pamphlet, which, no doubt, was compiled by a few unskilful friends. He even insinuates that the Abbé Stadler had not so much as read the pamphlet through, before it was printed. If this was not the case, Herr Weber proceeds to say, "We should be compelled to look upon the Abbé as the most double-faced individual and knavish hypocrite that ever signed an honourable letter." This is an allusion to the letter signed "*Inimicus Causa, Amicus Persona*," containing nothing more than a few excuses and compliments for Herr Weber, signifying about as much as "Your very humble and obedient servant," at the bottom of a challenge. Herr Weber is very unfortunate in his pretended or real belief. What! was not an old Professor of Jurisprudence and History capable of writing so simple a production as the *Defence*? A man who was evidently in possession of his mental powers, since he was chosen to be Mozart's defender, not read what was printed in his name! This is rather too strong, even for a hyperbole; and, because the Abbé says, in a very short letter, that he regrets not being able to share Herr Weber's opinions, Herr Weber considers himself justified in accusing him of double-dealing and hypocrisy! It must be confessed that all this sounds much more like a libel than the two pamphlets of the Abbé Stadler.

ceeds to estimate the value of the charge of plagiarism of which, according to Herr Weber, Mozart would have been guilty, had he published the *Requiem* as his own production. I shall alter nothing in the principal ideas of the chain of reasoning, but, at the same time, I shall take the liberty of placing them before my readers in other words, and add a few observations of my own, which will render the Abbé's reply more clear and intelligible to *dilettanti*. Profound musicians would understand Stadler at half a word.

Herr Weber places before his readers two themes of Händel and two from the *Requiem*, without, however, giving the development of any one of the four.

"It is very probable," he says, "that the first inspired Mozart with the idea of the second.* A manifest case of plagiarism!"

Herr Weber must excuse us, but we cannot avoid saying, with the Abbé Stadler, that this is throwing dust in people's eyes, or rather speculating upon their ignorance. What is the theme of a fugue without the fugue?—Nothing but a general thought, a kind of common-place, which any one may appropriate and treat in his own fashion. The fact of Mozart's adopting a notion of Händel, but, at the same time, working it out according to the laws of counterpoint, by which the marked difference between the genius and styles of the two masters was rendered evident, did not stamp Mozart as a plagiarist, or even an imitator; the fugue of the "Kyrie" is no youthful exercise or schoolboy production, but recognised as a classical work by all scholars; it was a trial of strength with Händel, exactly as it might have been between two great poets, to whom one and the same theme had been proposed. Such an act of borrowing has been allowable and customary in all times. The old Belgian contrapuntists who lived before Palestrina—Hobrecht, Ockenheim (Okegem), Mouton, and Josquin de Près—introduced into their sacred compositions not only motives employed before their time, but what, at the present day, would not be permitted, they amalgamated them with their national melodies, which they treated as *canto fermo*† and furnished with a vocal and contrapuntal accompaniment of a sacred character. The celebrated song, "L'Homme armé," for instance, served as a theme for many of the compositions of the celebrated masters of the fifteenth and sixteenth centuries, as we are told in Dr. Burney's "History of Music." Exactly in the same manner did Bach and Händel act towards their predecessors, and Haydn and Mozart towards Bach and Händel, who preceded them. An Englishman, whom I believe to be possessed of the most profound musical knowledge, assured me most positively that the motive of the commencement of the choral, "The Heavens declare," the most beautiful one in the *Creation*, is Händel's; and, at the same time, we must not overlook the fact that this motive is no theme for a fugue, but a highly melodious song, possessing great intrinsic value. Mozart has allowed himself the same latitude in his *Requiem* and some of his other works. The theme of his *offertorium*, "Misericordias Dei," is borrowed from Eberlin, whom Stadler calls Mozart's teacher. Is this, then, a reason for placing such a masterpiece in the list of studies and exercises? To adduce a stronger instance, one of Mozart's most admirable pieces in *Die Zauberflöte*, namely, the choral with the fugue, that serves as an accompaniment, is an example of a double loan, which must, in the eyes of Herr Weber, constitute a double plagiarism. The choral belongs to Wolf Hainz, a composer of the sixteenth century, and, in the instrumental fugue, Mozart has used an idea of Bach, in preference to one of his own, to which he had first written an accompaniment, of which the Abbé Stadler possesses the manuscript in Mozart's own hand. This was a piece of information for Herr Weber, who does not appear to have previously troubled himself much about old music. If he had, he might with equal plausibility have taken it into his head to attack the genuineness of *Die Zauberflöte*, as to assert that that, also, was a work which Mozart never

* We shall see what truth there is in this, when we come to analyse the *Requiem*.

† The calm and steady mode of singing of the Italians, which approaches very closely to recitative.

intended to appear under his name. Again: did not Herr Weber himself take the motive of his "Agnus" from an old opera: *Der dumme Anton*? Yet did this deter him from publishing his *Requiem* under the name of Herr Gottfried Weber? It is true that I cannot say with certainty whether this assertion is correct, as I never heard *Der dumme Anton* nor the *Requiem* in question. Inasmuch, however, as Herr Weber proved himself so little chary of musical quotations as to publish in the *Cäcilia* the themes of Händel and Mozart for the purpose of demonstrating that they formed but one and the same subject, he might likewise have given the melodies of his "Agnus" and those of the air, which his text mentioned in the *Defence*, in order to make it appear that the melodies were different. This would certainly have been more satisfactory and convincing, than for Herr Weber to abuse the Abbé Stadler and assert that his (Herr Weber's *Requiem*) had been classed in the list of trivial street-songs—an expression which the Abbé thought as little of employing as of pronouncing any opinion on this production of Herr Weber.

We have still one observation of Stadler's to adduce, an observation which he made with all the experience and personal authority of a learned contrapuntist, namely:—that borrowed themes are, beyond comparison, far more difficult to treat than those of a composer's own inventing. As Stadler's pamphlet was intended for musicians, he had no need of adding that it is allowable to adopt the thoughts of others only in works treated in the contrapuntal and fugued style, where the value of the ideas depends more especially on their development and connection with other motives. This, however, does not hold good with compositions belonging to the melodious class, where a single principal melody, which often constitutes their only charm and value, is predominant. In such instances borrowing is very properly called a theft.

In our opinion, the Abbé Stadler might have stopt here. The honours of the fight were on his side, without his having overstepped the boundaries of a seemly controversy, which scorns everything like personality. The question of authenticity, the only one which concerned him, was completely exhausted. After his second pamphlet, he should not have returned to the subject; but the good old man was human; he felt deeply the manner in which the great and immortal memory of his friend had been calumniated, and he himself most grossly insulted. How many motives have we not here suggested to us for viewing in a milder light, if not for excusing altogether, an action of which he was guilty. I allude to the publication, after the death of Beethoven, of a letter which the latter addressed to Stadler, and which contained nothing new concerning the long vexed question, but in which Herr Weber's *Requiem* is called a wretched piece of patchwork. This decision, which, by the way, rested on no proofs, possessed the less weight against Herr Weber because it bore the semblance of a counter-charge. Ten years previously, Herr Weber had critically considered and severely judged a symphony of Beethoven, *The Battle of Victoria*. I have not his article by me, and, at present, recollect nothing more than that it produced upon me the effect of an excellently written musical criticism. Herr Weber named the work a failure, which it really is, as far as rational conception and artistic development are concerned. The conception is a failure, because we must not attempt to render a foe, whom we have conquered on the field of battle, ludicrous and contemptible, as Beethoven has done. The Marlborough march, which represents in music the French army, and which, in the beginning, we hear full of noise and strength, is reproduced, at the end, mangled, wretched, altogether in tatters, scarcely able to drag itself along, and, if I may use the expression, giving up the ghost, so that the auditors are irresistibly impelled to laughter. Nor was the symphony less a failure with respect to its means of producing effect, because Beethoven had reinforced the orchestra with an acoustic apparatus, an immense machine, intended to imitate the thunder of the cannon. Herr Weber blamed this invention as unaesthetic, and never was blame more richly deserved. This was mixing up reality with artistic imitation, wrapping a statue in a cloak; putting enamel eyes in a painted head; or gilding the drapery

in a picture. There would have been one method, perhaps, of reconciling Beethoven and Herr Gottfried Weber. Might they not have been told, for instance, that Herr Weber's mass, *Pro Defunctis*, had been composed expressly for the souls of those with whose corpses Beethoven's cannon, employed in the wrong place, had strewn the desks of the orchestra?

My readers are now acquainted with everything that was ever known, or, probably, ever will be known, concerning the question of the authenticity of the *Requiem*, as well as the principal facts relating to its origin. I must, however, observe that I have given explanations on both these heads of a later date than the period of the controversy which we have now reached. I have done this in order to render my account clearer and closer, to avoid repetitions, and, more especially, as far as lay in my power, to abridge a discussion which will be found already to have extended beyond reasonable bounds. My task might properly terminate here; but, as it forms part of my plan to give a complete sketch of this dispute, which created so great a sensation during three or four years, I must, with an amount of courage which, perhaps, my readers do not possess, carry out my purpose to the end; I must drain the cup to the dregs, and speak of the real discoveries which resulted from the article in the *Cäcilia*. These discoveries were very sad ones, but totally different from those which Herr Weber had hoped to make by his crusade against Mozart's *Requiem*.

The proofs he had demanded poured in upon him in shoals. Like a snowball, which becomes larger and larger as it rolls along, they went on increasing with every number of the *Cäcilia*, and soon formed a colossal heap of stories, suppositions, mysterious communications, misty revelations, reports and contradictory explanations, in which it was, at first, as impossible to see clearly as in chaos itself. It would be a piece of cruelty on my part to take my reader, step by step, through this darkness, over which the command: "Let there be light!" has so long been pronounced.

There is one circumstance to which I must particularly direct attention. Many of the persons to whom Herr Weber's circular was, or may have been, addressed, and who, of all others, were best informed on the subject, required, in their answers, either that their names, or a part, or even the whole, of their communications, should be kept secret. Some, in fact, stipulated that the public should not be even informed they had written to Herr Weber at all. This circumstance appears to have proved highly inconvenient to the author of the circular; but, at the present day, we can perfectly understand the reason of it. These individuals had either known Mozart, or been engaged in business transactions with a person who was bound to him by the closest ties. Their very natural reluctance to disclose anything which would have compromised the person in question pretty seriously, either closed their mouths altogether, or imbued their answers with that constraint and embarrassment, which we have already remarked in some of the communications of the Abbé Stadler himself. We, however, are not bound by such considerations, and, consequently, there is nothing to prevent us from making known the truth, however ungrateful the task may prove.

Among the better informed, who replied to the circular, we find some, who, bound by the considerations we have just mentioned, instead of being silent, or speaking the whole or only part of the truth, absolutely endeavoured to deceive the public, by communicating half-facts and putting forth hypotheses, which, better than any one else, knew to have no foundation—thus rendering more complicated the questions they were called on to clear up. Among those who adopted this expedient, we must particularly mention Herr André, a music-publisher in Offenbach.

Herr André, who was at Vienna in the year 1791, bought up nearly all the manuscripts found among Mozart's papers after his decease. The widow proposed that he should purchase, also, the original manuscript of the *Requiem*, that was for a long time in his possession, and which he probably took with him to Offenbach. For reasons, however, with which we are unacquainted Herr André did not buy the manuscript, which was sold in separate pieces to amateurs or speculators in Vienna, and by them, without doubt, very frequently disposed of again, hawked about and haggled over, before becoming the property of its present possessors.

Very naturally, one of the circulars was sent to Herr André. His answer was remarkable. He said, or, at least, pretended, he believed, that the *Requiem* was a work commenced before the year 1784, and one which Mozart had not chosen to finish. Did Herr André desire to amuse himself at the expense of the public or of Herr Weber by this assertion? *

I will now give a summary of some other communications of a later date and of a totally different character from that furnished by the music publisher, but shall spare my readers and myself a mass of superfluous particulars and revolting contradictions, and say nothing but what can be understood, made to agree with other facts, or be guessed at with more or less certainty.

Herr André quitted Vienna, without, as it would appear, coming to any definite arrangement about the *Requiem*. Meanwhile, the Leipzig edition made its appearance, and, almost simultaneously, we find negotiations resumed by Herr André, who wanted to publish a pianoforte edition. In a letter of the 28th November, 1800, the widow proposes that he should purchase, not the original manuscript of the *Requiem*, but the complete work, which had already been twice sold,† and of which she possessed several copies. As the fact of the work having been previously disposed of to Breitkopf and Härtel must necessarily affect the price, Madame Mozart exerted herself to convince Herr André that the copy from which the Leipzig edition was printed absolutely swarmed with faults, but that she had got a more correct one, revised by a skilful artistic hand (‡) and that in this copy the middle parts were differently written, which induced her to believe that the continuer (Süssmayer) had composed them twice over. All this, as we see, is not very flattering for Herr Süssmayer or the Abbé Stadler. With regard, however, to the assertion that Süssmayer, who, to all appearance, was already on bad terms with Madame Mozart, had altered, in direct opposition to the purpose of the master, the middle parts of the copy in her possession, I shall not stop to examine it, as it is even in worse taste than it would otherwise have been, from the fact of its being advanced in the shape of a doubt. We should never come to an end were we to notice all the absurdities contained in every line of these melancholy revelations. There is one point, nevertheless, worth observation: I allude to the improvements said to have been made in the score of the *Requiem* by a skilful artistic hand, which was neither that of Süssmayer nor Stadler. That alterations were either made or contemplated is certain, because they were pointed out, and that in detail, to Herr André. The first thing a music publisher and good musician like Herr André would, in all probability, do under the circumstances, would be to convince himself of these alterations by comparing the new manuscript, which was forwarded to him two months after the period of which we have just spoken, with the Leipzig edition. In this manner, did Mad. Mozart render herself the accomplice of an act of profanation. Was not this skilful artistic hand—which kept itself concealed, like that of a thief, and which should have shrivelled up the moment it touched the pen—the author of the differences, which, after all, are very unimportant, to be found in the various copies and editions of the *Requiem*, and which Herr Weber includes among his proofs against the genuineness of the work?§ In her letter, Mad. Mozart recommended the strictest secrecy concerning the incomplete state of the *Requiem*, and the share another had had in it; and Herr André scrupulously

followed the recommendation. For seven-and-twenty years, the secret resembled that in the comedy, as Herr Sievers expresses it, and the inscrutable publisher still held his finger on his lip.

While such was the form matters assumed on the one hand, Süssmayer sent his notorious communication of September, 1800, to Breitkopf and Härtel, who published it in the course of the following year. This was, indeed, a very unpleasant incident for the widow and Herr André. It strikes me that no great amount of penetration is requisite for the easy comprehension of the opposing principles which regulated the mode of conduct of these persons. Mad. Mozart causes faults which do not exist to be corrected in her manuscript by a skilful artistic hand, because she can claim a higher rate of payment from the publisher, the greater the reputation of the work for correctness; and Herr André is silent according to promise, because a work which is entirely the production of Mozart finds a readier sale than one that is half Mozart's and half Süssmayer's. Lastly, Süssmayer, a young composer, who has still his reputation to establish in the world, will not allow himself to be robbed of the fame so easily acquired by the completion of a wonderful *chef-d'œuvre*. The widow speculates on Herr André; Herr André speculates on the public; while Süssmayer, more fortunate than both together, succeeds in mystifying all Europe, by allowing it to learn almost the whole truth. Herren Breitkopf and Härtel are the only persons who conducted themselves in a straightforward manner. No apprehension of injuring their interests prevented them from publishing a communication of a description well calculated to render them uneasy for the sale and profits of a work of which they could justly consider themselves the first purchasers.

Six-and-twenty years later, namely, in 1826, negotiations regarding the *Requiem* were again renewed between Herr André, in Offenbach, and Mad. Mozart, who, in the interval, had become Mad. von Nissen. Herr André received a letter, but this time not from the lady but from Herr von Nissen, which, the reader perhaps will think, amounts to the same thing. Not quite; for I understood something of the first letter, and endeavoured to render myself, in turn, intelligible to my readers. The second, however, completely passes my powers of comprehension. Herr von Nissen was a diplomatist; I myself have followed the same career, and think I understand something of the ambiguous phrases, the long circumlocutions, the omissions, and other niceties of the profession, but, to my shame, I am compelled to confess my inability to find one thought, one argument, one fact, one admission, one request, or anything else in this letter of a colleague. It appears that the business was as ticklish as delicate in its nature, and that circumstances demanded the greatest degree of care. Herr von Nissen exerted all his skill. Although I cannot understand one word of the letter, I think I can trace in it a deep-laid diplomatic design, which was the cause of its being thus drawn up and not otherwise—and I shall always so, if only to satisfy my own offended *amour propre*. Herr André believed he had seen all the manuscripts that any one ever possessed of the *Requiem*. Who could say what he had seen? It was, therefore, necessary to convince Herr André that he had not seen everything, and that something was still kept in the background. For this reason, Herr von Nissen, as negotiator, very artistically wraps the happy and natural obscurity of his style in one of still darker obscurity, and confounds the expressions "original" and "copy" so happily, that the two ideas, of themselves perfectly clear, become completely jumbled together in the reader's mind. Whole showers of "originals" fall from Herr von Nissen's pen. In the first place, the dismembered pages of the score are Mozart's original copy; then there is the original of the Anony-

third bar, the bassoon-solo, censured by Herr Weber, commencing at the fifth. The Abbé Stadler affirms, however, most positively, that no bassoon is to be found in the passage either in Mozart's own manuscript, nor in the score completed by Süssmayer, but that, in both these copies, the trombones accompany the bass-voices to the end, that is, to the eighteenth bar of the *Tuba mirum*. Of all the differences in the *Requiem* this is the most considerable, but, perhaps, not wholly inexcusable. This solo of eighteen bars would, I think, be very difficult of performance on the trombone even at the present day, and must, therefore, have been much more so fifty years ago.

* Herr André founds this absurd assertion on the fact of the *Requiem*'s not being contained in the Thematic Catalogue, which commences with the year 1784. Herr Weber has adduced the same reason in support of his various hypotheses. Herr Weber was informed, in reply to this, that Mozart could not include in his catalogue any work not completed at the time of his death.

† First to Count von Wallsegg, and then to the music-publisher in Vienna.

‡ And yet the manuscript of Breitkopf and Härtel was copied from Süssmayer's original score, and the one carefully revised by the Abbé Stadler.

§ For instance, in Breitkopf and Härtel's new edition which I possess, the trombone-solo of the "*Tuba mirum*" extends only to the

mous (Count von Wallsegg); an original which was used for the Leipzig edition; Herr André's original, marked with the letters M.S.; and, lastly, another original which is far more original than all these originals put together, the said original being only ten years old in 1826, and described in the following manner, that is more original still:

"That one which was looked through at home and in travelling and, who knows, perhaps lent out by the hour, or only from one room to the next (?) may have met with turns of fate, and certainly was subject to chances, the reality of which was not evident, or was not to be discovered at all by the proprietors of the former two and of the latter four hands" (proprietors with four hands!) "in which it remained, on account of their ignorance, or the mutilation which struck every one at the first glance."*

It might be supposed that we had arrived at the end of the "originals." Not so, however! We have still the *united original score* (*Ue-Partitur*), which, I imagine, was the real original, the bait at which Herr André was to bite. But what is meant by the *united original score*? Heaven and the contracting parties alone know.

(To be continued.)

THE SYDENHAM BRASS BAND.

To the Editor of the Musical World.

SIR,—Your last week's correspondent, "A Hater of Humbug," in his railings against the Sydenham brass band, has only very properly called attention to what, if not a "crying" evil, is certainly a squeaking one in the "People's Palace." All people capable of judging are agreed that the Crystal Palace band is a complete failure. It is a failure in tone, it is a failure in execution and precision, and—greatest offence of all to the amateur public—it is a total failure in the music it plays, or, rather, attempts. It was unlucky even from the day of its birth. The only "mull" on the glorious day when, for the first time, the Queen met her loyal subjects in that fairy temple of iron and glass, was made by it. Who does not remember the music on that day?—the tower-of-Babel orchestra, the "nearly 800" from Exeter Hall, the "new effects" in the Hallelujah chorus, the strikingly original and portentously scientific version of "God save the Queen" (which is said to have extorted special marks of Royal approbation), Mr. Costa beating this way, Mr. Schallehn thumping that way, and the "Crystal Palace band" every now and then coming in where it shouldn't, and doing something or other that it oughtn't? Yes, sir, depend on it, this band is a failure in every way. Its combination of instruments is not far short of abominable. Just for a moment think of those detestable piccaninny trumpets, or cornets (whichever they may happen to be), squealing up to the higher regions of the orchestral scale! It fairly makes one's eyes water to hear the sputtering about among all manner of fiddle-passages which they can't do, and which, if they could, would be better left undone. But, over and above such trifles as these, the music is wretchedly arranged for the instruments, and four-fifths of the music itself is characterized by a nameless atrocity which nothing but consummate effrontery would venture to place before any audience, however ill-educated and uncritical. I, for one, am not sorry for this failure. It deals a stroke—would that that stroke were both hotter and heavier!—to that mischievous and idiotic sentiment so fashionable here,—namely, that if anything particularly good in music is wanted to be done, you must get a foreigner to do it. The Crystal Palace Directors have chosen this nonsensical idea for their guide, and into a very pretty pickle it has led them. Surely there was nothing so savagely novel and entirely unheard of, about forming a brass-band and providing music for it, that they must needs rummage over all the regiments of the line to find a German band-master for the business. Could not an Englishman—band-master or otherwise—have been dug up from somewhere

with talent enough for this appointment? He *might*, perhaps, have done better than the present occupant. Any how, the risk was worth running, for, surely, he could not have done worse. How, supposing the directors, in an unusual and thick-headed fit of John-Bullism, had looked a little at home and accidentally discovered Mr. Tutton, for instance? To be sure, he is not a fashionable man; but you, Sir, and his brother professors, and, in short, every body whom the Sydenham Directors should have consulted in the business, know and would testify, that in technical knowledge of the orchestra, whether civil or military, he has no superior here or elsewhere, that the skill and taste of his arrangements have not been surpassed, that as a composer he has many eminently good qualities,—in short, that he is just the man who could have undertaken the office, I am making all this fuss about, *sans peur et sans reproche*. There are many others, I dare say, equally well qualified, but his is the first name that occurs to me and so I use it. And suppose Mr. Tutton had had this appointment, would not both the band and the music it plays have been infinitely better than they now are? And would it not have been more appropriate, just for the sake of the thing, and a more agreeable reflection to chew over, that in this English wonder of the world, built and maintained with English money, an Englishman should have been entrusted with duties which he could have discharged with so much credit to himself and gratification to the public?

I am heartily sick of the amount of quackery one is obliged to submit to about things of this sort. Wherever the foreigners are better than us, there let them beat us. We deserve it, and will take our thrashing as contentedly as we can. But it is rather too bad—to say the least of it—to find an important and highly salaried appointment bestowed on a gentleman (purely out of deference to his Teutonic nationality), whose merits would not stand comparison with those of at least a dozen Englishmen one could name in a breath.

I am, Sir, your obedient servant,
ANOTHER HATER OF HUMBUG.

THE MUSIC PUBLISHERS' SOCIETY.

To the Editor of the Musical World.

SIR,—While your time is engrossed in attending festivals, and discussing the merits of new organs, and other weighty matters, allow me to draw the attention of your readers to an affair of no great importance, but yet of some indirect interest to composers, teachers, and purchasers of music.

The circular which follows was addressed to a friend of mine, a respectable music publisher of the metropolis:—

London, Aug. 31st, 1854.

"SIR,—The undermentioned having agreed to form a society, intend to have a meeting on September 2nd, at two o'clock, at Mr. Jefferys', 21, Soho-square, to carry out the rules, the heads of which we submit for your inspection (see other page). If you approve of the society, we shall be glad to add you as a member.

"C. JEFFERYS. "H. TOLKIEN.
"B. WILLIAMS. "J. WILLIAMS.

"PROSPECTUS OF THE MUSIC PUBLISHERS' SOCIETY.

"To consist of music publishers only, each to pay £3 (or more, as may be agreed) per month, to form a fund for publishing non-copyright works; each member to print as many as he pleases of any work. Any member having already engraved the plates of a work which the Society decide on engraving, can have the option of selling it to the Society at the same price as it would cost the Society. Any member having legal proceedings commenced against him for selling any work or works published by the Society, is to be defended at the joint expense. It is suggested that by employing one printer and printing long numbers off, it will prevent the wear of plates, and the saving of expense in the printing and wear of the plates will ultimately more than repay each member for what he advances. All regulations to be decided by majority."

Considering the character of the gentlemen whose names are attached to the circular, you will not wonder that my friend did not view the invitation in the light of a compliment as it was intended; but feeling himself unworthy to join such a respectable

* We do not suppose our readers will understand this very clearly. We frankly confess that we ourselves have not the remotest idea what it means.—*The Translator*.

body, he declined the honour with thanks. Having caught sight of the paper, I immediately thought of forwarding it to you with a few explanatory remarks, believing that, in this case, a little insight to the goings on behind the scenes would have a wholesome effect upon the future purchases of the many unsuspecting amateurs who read your journal.

The plain and unsophisticated interpretation of the circular is as follows:—

A number of individuals, who hold that to take a man's property in the name of the law is the greatest virtue, on the 1st of August unexpectedly found themselves supported in their views by a judgment of the House of Lords, which confiscated the property of all foreign composers and publishers. The occasion which presented itself was so sudden, the gold field so extensive and dazzling, and the resources of a greater part of the fraternity at the time so meagre, that it was found impossible for any single-handed member to help himself largely to the spoil. It therefore occurred to one gentleman to call upon some others of the same persuasion as himself, and propose an union of their resources for their common good against their common enemy the proprietors. The idea was no sooner thought of than adopted, and a select number of individuals, whose spare capital amounted to about £3 a month each, have united together to invest their "little all" in the engraving and printing of the choicest works that have been acquired by respectable publishers with large sums of money during a course of many years' speculation. The only advantage which the proprietors possess over these adventurers is capital, and it is to meet this drawback, and the contingency of legal proceedings, that the association is formed which is described in the prospectus. The paragraph relating to legal proceedings is extremely mysterious and curious. It almost suggests that in case the undertaking should turn out very prosperous, the Society may think it worth while to publish copyrights and non-copyrights indiscriminately, and defend actions for the former "at the joint expense." There can be no other meaning to this proposition, for, if the Society publish non-copyrights only, I cannot understand why they should require a fund for legal proceedings, unless for the purpose of settling their internal squabbles, in which case I should think it a useful provision. However, without dwelling longer upon the prospectus, I will just state in what way this scheme of committing piracy by letters of marque will affect the public.

All the music published by the Society will be disposed of to the trade at almost fabulous low prices. It cannot be otherwise; for it is only by offering very low terms to the dealer that the "Society of Music Publishers" can be able to effect any business; and, having never paid for any of the articles they sell, it stands to reason they will be able to sell them cheaper than those who have. But no advantage whatever will be given to the public in the price of this music, which on account of the new law, falls in market-price like corn or any other commodity from which the duty is repealed. The public knows nothing whatever of the change, and enormous profits are pocketed by the retailer. It is the effect of these profits on the dealer—and I regret to add also on the professor—which will affect the public, and ultimately be injurious to the interests of British and all other composers who expect to be paid for their manuscripts. As the new version of the law renders a greater part of the continental music available to the "Society of Music Publishers," a quantity of this music will be indiscriminately reprinted, and forced upon the public by the professors and dealers. Whatever may be the merit of the works reprinted, it will be impossible to say, but at all events they will flood the counters of the music-seller, who in his greediness to swallow large profits (which should have been given up to the public long since); will exempt all other music from his stock. That this will be the effect of the system no one will deny who has any acquaintance with the character of provincial business.

I think I have proved that the judgment of the House of Lords cannot be a source of advantage to English composers, or indeed any other class of persons but unprincipled publishers. That these men should proceed in their speculation in such

an open manner, and that they should find supporters in the country, are curious and ominous facts, which I leave to the consideration of our moralists and philosophers.

I am, Sir, your very obedient servant,

London, Sept., 1854.

A LONDON PUBLISHER.

SINGING IN CHURCHES.

To the Editor of the Musical World.

SIR,—I wish to call your attention, and that of your readers, to the wretched way in which the musical part of the service is conducted in the majority of the churches in London and its suburbs. In many of the city churches, where the congregation consists of about twenty persons, besides the pew openers, it would perhaps be difficult to do much for its improvement; but in others, and in nearly all of those in the suburbs, which are well attended, a good deal might be done; if those who have the management would set about it in a proper way.

One great mistake, perhaps the greatest of all, is the custom which exists of considering the charity children as a substitute for a choir: and the consequence is that the congregation, instead of singing themselves, are content with listening, or at all events with humming the tune without opening their lips, and imagining the words.

I believe, that out of a whole congregation, it will be found that not more than one in fifty really sings out properly at church, though but few of them are unmusical at home.

Another great defect is the wretched instruments, unworthy of the name of organs, erected in most churches. Nine people out of ten have never heard a fine organ. Ninety-nine out of a hundred have no idea what one would cost.

The committee and subscribers for building a new church, will think themselves acting liberally if they spend a couple of hundred pounds upon the organ; while they will spend four or five times that sum upon a steeple, or a stained glass window, neither of which contributes much to the effective performance of the service. Now, to accompany and control a congregation, a large organ is absolutely necessary. Such a one cannot possibly be built for less than £500, and £1,000 or £1,500 might be spent in this way with advantage. Certain it is, that while people rest content with such things as they generally have at present, it will be useless to hope for any improvement.

Another great error, which has been committed in some few churches where the congregation have tried to take an active part in the service, has arisen from a mistaken notion that they ought to sing in parts. This is altogether wrong. To do it merely correctly, would require a greater amount of practice than could be bestowed upon it; and when done, it would be ineffective. The melody, instead of being distinctly heard, would be completely overpowered by the other parts. The proper way, and the only proper way, is for every one to sing the melody, leaving the harmonies to be supplied by the organist.

I would therefore urge upon all those who wish for the improvement of the musical part of our service, that they should, in the first place, exert themselves to obtain a proper organ; and, when this is done, let everyone join heartily in singing the melody—and mind, only the melody—no seconds, or other abominations of the sort. Of the effect to be produced by these means, those only who have heard the Hundredth Psalm sung by the School Children at St. Paul's can form any idea.

I am, Sir, your obedient servant,

G. F. F.

MR. JAMES HASKINS, professor of music and organist, opened a new organ on Sunday last, at the chapel, Richmond-road, Hackney. The organ is built in the strict Grecian style; the colours, dead white, picked out with gold. It contains twenty-one stops, two octave pedals and pedal pipes, two rows of manuals, four composition pedals, etc. Mr. Haskins has just returned from the Continent, whither he went to recruit his health, which suffered from a severe attack of cold. He is now perfectly recovered, and able to resume his professional duties.

TO CORRESPONDENTS.

W. S., LEEDS.—We are perfectly satisfied with Correspondent's replications, and did not for a moment believe that he had outstept the bounds of fact in his strictures. It is, however, requisite we should be cautious, and do our utmost to please all parties—a very difficult task, it will be allowed. We shall be glad to receive the communications promised.

L. A., WARWICK.—The lady should apply somewhere else. We can offer no advice under the circumstances, which are evidently very peculiar.

STUDIO.—Our Correspondent has made a mistake. Love for Love was produced at Drury Lane under Macready's management. The cast comprised the names of Miss Helen Faucit, Mrs. Nisbett, Mrs. Stirling, Mrs. Keeley, and Messrs. Anderson, Elton, Compton, Keeley, Lambert, &c. The Way of the World was subsequently brought out at the Haymarket, Mrs. Glover appearing as Lady Wishfort. We have no recollection of the last piece in which Mr. Elton played at Drury Lane. Rosse was his part in Macbeth.

A FAIR CORRESPONDENT is informed that Malibran and Grisi never sang on the stage together at Her Majesty's Theatre. We have heard them sing a duet in the concert room of the theatre, in 1835, we think.

NOTICE.

The Continuation of GIULIA GRISI is unavoidably postponed until next week.

Our concluding article on the Liverpool Organ will appear next week.

THE MUSICAL WORLD.

LONDON, SATURDAY, SEPTEMBER 9TH, 1854.

IN the commencement of the next Session, we trust that our leading authors and composers will see the expediency of combining to present a Memorial to Parliament praying for more sure and available means, than any which at present exist, of protecting the fruits of their brains by law.

It is true, there is an Act of Parliament which entitles an English author to copyright in his works; and it is also well known that treaties for mutual protection exist between this country and France, Prussia, and some other States; but the advantages which these acts and conventions are designed to bestow upon men of intellect, become almost negated by the very irksome and expensive conditions attached to them. The cumbrous machinery required to secure a copyright in the first instance, and to protect it afterwards, is the real cause of so many disputes existing between publishers, and terminating always to their mutual cost and disadvantage. To show how difficult and oppressive it becomes for composers and publishers to comply fully with the requirements of the Acts of Parliament, we will quote from a few of the schedules:

1. To assign legally a ballad from an English composer to an English publisher, it is necessary that a deed should be drawn up on parchment by a lawyer, which in form and cost corresponds to a will. It must further have a 34s. stamp attached to it before it becomes a legal document.

2. If a foreign composer (who is a subject of a State with which we have no copyright treaty) desire to dispose of a symphony to an English publisher, he must make a journey expressly to London, and stay while his composition is in course of publication. The same expense must also be incurred in preparing a deed as in the first case.

3. The French or Prussian composer who is supposed to be so greatly blessed in having his works protected in this country by an international convention, is in reality in rather

a worse position than the unprotected foreigner or native composer. In his unsuspecting simplicity, he sends through a friend a copy of his work, with a shilling, to Stationer's Hall, according to Act of Parliament. He confidently believes he is secure in his rights, and shortly afterwards offers his copyright to a London publisher, but what is his dismay at finding that his composition is already reprinted by a number of publishers, and that his copyright is worthless. His only remedy is to commence an action against every individual publisher, with this result: that if there is a flaw in any one case, he loses them all and is ruined.

Now, after what we have stated, we ask if it is not a mockery to tell a composer that his work is protected, while the means of gaining that protection are more expensive than the whole worth of his composition. The laws seem to be framed more in favour of lawyers than of unfortunate authors and composers.

It is true, that publishers like Mr. Murray and Mr. Bentley, may not find the tax so heavy, for the percentage must be less in dealing with such works as Layard's *Nineveh*, and Prescott's *Mexico*; and this is a good instance in favour of our views—that music should be made the subject of a separate Act of Parliament from books. But our present purpose is to advocate the constitution of a tribunal where all disputes relating to literary and musical copyrights should be disposed of speedily and inexpensively. Such a tribunal exists in France, but the suitors are not numerous; for it is one of its most beneficial effects that the existence of a court of the kind, with a prompt mode of operation, frightens away rogues who pillage while law is asleep.

We now appeal, therefore, to authors and publishers of every class to petition Parliament to accord them the protection of the same laws that are available to tradesmen. Literary and musical property increase in value day by day, and it is therefore the more necessary to lose no time in making known this simple request, which we feel assured will be promptly granted.

It is a mistaken idea to suppose that native vocal talent is a scarcity in London. Nothing can possibly be more erroneous. Although Miss Louisa Pyne, Mr. W. H. Harrison, and a popular barytone have gone to New York; although Mr. and Mrs. Sims Reeves and Miss Clara Novello are at Worcester for the Grand Festival, with Miss Dolby, Mr. and Mrs. Lockey, and other English singers; and, although the opera at the Surrey Theatre absorbs an entire company of artists—to say nothing of the occasional singers at the Haymarket, the Strand, and the minor theatres, each of which has its *prima*, or *ultima donna*—the advertisements in the morning papers inform us that a series of eighteen operatic performances with a complete company will commence on Monday next at Drury Lane. Is this a fact, and are there really other singers in London who are qualified to appear in English opera besides those already named? Stay—let us recall. Was there not an operatic company established—or rather, attempted to be established—at the St. James's Theatre last November, and were there not one or two successful *débuts*? Miss Susanna Lowe made a favourable impression in Messrs. Henri Drayton and F. Duggan's new operetta, and Mr. Elliot Galer and Mr. Henri Drayton also appeared and found admirers. Miss Susanna Lowe, and Messrs. Elliot Galer and Henri Drayton subsequently went to the Surrey, and afterwards to Drury Lane. The success they obtained at the

St. James's, the Surrey, and Drury Lane, scarcely, we are inclined to think, warrants their specific engagement for a new set of performances of English opera. We may, however, be throwing shafts in the dark; and none will be more delighted than ourselves to hear, that some new talent has sprung up lately in the metropolis, calculated to set the town on fire.

Every possible difficulty, every obstruction seems to have been thrown in the way of establishing a national opera in England for the last few years. Either dissension, "foreign or domestic," is sure to creep in among a body of native vocalists when they have at length come to the conclusion of trying their own strength; or a manager bent on good intentions and deeds of enterprise is tampered with and frightened from his determination; or the singers change their minds, are suddenly dissatisfied, and refuse to come to terms; or the lessee demands more rent; or, worst and most fatal of all, performances are given which have the tendency only to throw everything connected with English opera into ridicule. This last, without the rest, would effect all the mischief. The public, accustomed to be imposed upon so often by disgraceful exhibitions, lose all faith, and have no belief in protestations of native talent; so that even when the reality comes, they cannot credit their senses, but fancy they are under the influence of the old deception. English opera has, indeed, now become a "snare, a mockery, and a delusion;" and the public has long since ceased to consider it in any other light than that of a bait to lure the unwary, and no longer beguile themselves with a hope that from its ruins one day it will rise again, to live, to grow, and to flourish.

No one will be bold enough to assert that there is not talent enough in the country to support an English opera. A few of our vocalists may be ranked among the most accomplished artists of the day, and the generality possess more than common ability. Of our native talent in the instrumental department, it is still less necessary to speak. As soloists, the foreigners certainly are far superior to the English; but as orchestral players, our artists yield the palm to no nation in the world.

Without seeking the real causes for the little or no progress English opera has made of late years—or rather, for its retrogression—it would be more to the purpose and more likely to effect some good to endeavour to point out where its hope lay, and in what direction it might be looked for. A manager who would undertake the establishment of a National Opera would find a company ready formed to his hands, without the trouble and annoyance of selection. The singers, therefore, present no difficulty. They attend only on a manager's will. The theatre is the next consideration. We have heard it argued over and over again that Drury Lane is too large, and that the Lyceum is too small. We can see no difficulty presented by either house. By proportionate management, Drury Lane or the Lyceum might be made to answer equally well with a good working company. If an opera constituted like the Opéra-Comique of Paris were contemplated, then, we fancy, the Lyceum would be the more suitable theatre. If, on the other hand, grand operas, translated from the French or Italian, were intended to be produced, Drury Lane would be required. The success which attended the recent performances of opera at the Lyceum would seem to point to that theatre as best adapted for musical speculation. But these performances, it must be remembered, were exceptional, being given as the farewell nights of Mr. Sims Reeves, whose name in the bills is always a tower of strength.

Half measures and the star system have been the principal "rock a-head" to all who have lately attempted to provide operatic entertainment for the public. A feeble orchestra—an inefficient chorus—incompetent singers except in the leading characters—made-up dresses—a miserable *mise-en-scène*—such have been the elements with which speculation has tried to court success. But such means could never hope to succeed, and now less than ever. The public has been taught to know and understand wherein lies the difference between a good and a bad performance. M. Jullien at Drury Lane first taught them the difference. Exeter Hall and St. Martin's Hall have followed M. Jullien as being instrumental in conducing to this end. Cheap prices have proved the battering-rams which have knocked down the walls of monopoly, and admitted the people into the innermost shrine of art. Before, they were amused—now, they are instructed. Not long ago a symphony to them was a "bugbear"—a "bore"—it is now listened to with attention and its merits scanned. It is no longer easy to hoodwink an audience in respect of a band, chorus, or individual singers. They will know as surely as the manager whether they be good, bad, or indifferent. The time is past by, when "humbug" was practicable. It is much easier now to deceive in dramatic than in operatic matters. The taste and discrimination of the public seem to have been transferred from the drama to music. By audacious puffing, and clacquism, and pictures outside the walls, the public may be led, for a while, to believe that Mr. Gustavus Vasa Brooke is an actor of as high pretensions as Edmund Kean or Macready; but by no amount of managerial trickery or impudence could Mr. Rafter or Mr. Elliot Galer be lifted up to the eminence of Mr. Sims Reeves. Let, therefore, the future manager of our National Opera be assured that the public is not to be fooled to the top of his bent in matters relating to opera; and that that performance only has the best chance of succeeding which comprises the greatest excellence in every department.

THE ITALIAN OPERA IN MANCHESTER.

(Extract from a Private Letter.)

You will have seen by the papers with what success the "Royal Italians" have met since the three concerts at Shrewsbury, Manchester, and Liverpool, at none of which Crivelli was able to appear. We began here on Saturday, the 26th, with *Norma*. The ultimate success of the speculation was then at once made evident by the enthusiastic way in which the opera was received. It went, indeed, admirably. The band was efficient, and there was a chorus of thirty from the Royal Italian Opera, so that with such artistes as Crivelli, Marai, and Tamberlik, you can imagine that it was by far a more perfect representation than is usually given in the provinces. For Monday *Fidelio* was announced; but Marai, the Marcellina, pleaded illness; and the opera was obliged to be changed to *Ernani*. I suspect a little *amour propre* linked behind the excuse, inasmuch as the young lady was to sing in *La Sonnambula* on the following night, and did not wish to appear a second time as *seconda donna* before singing a first part. Perhaps she was right. *Ernani* was well received; the encores were frequent, and the recalls enthusiastic. Tuesday, *La Sonnambula*, with Luchesi and Marai, who both pleased. It was almost as good a house as first night, owing to the great popularity of the opera. Wednesday, *Otello*, which created an immense sensation. Finer acting and singing than that of Crivelli and Tamberlik in the last act I have never seen. They were both in splendid voice,

and electrified the audience by the energy of their passion. "*Je suis contente pour la première fois de ma vie*," said the fair Desdemona to me, after the performance; and well she might be satisfied, for she had just exhibited greater dramatic talent than is possessed by any of her contemporaries. This evening, we have had *Fidelio*, and, with the exception of an unhappy oboe, with whom Benedict could not come to terms, the opera has gone off capitally—indeed, wonderfully. Considering that they have had but one rehearsal, it seems incredible that such an opera as *Fidelio* should have gone so well, with a provincial orchestra of little practice in such music. The *finale* was encored; and the recalls for Cruvelli frequent. To-night is the *Barbiere*, and to-morrow the last representation—an act of *Norma* and two acts of *Fidelio*. It is a capital company. The artists work well together, and appear to enjoy their provincial tour. Polonini is as good as ever. He played Iago on Wednesday, at a few hours' notice (Tagliafico being ill); and although in a dreadful state of stage fright, acquitted himself capitally. You would have been amused had you seen him the other day when he mistook a bottle of acetic acid for Eau de Cologne, and used the same for removing some stains from his pantaloons. Before he was aware of it, the colour of the superfine cloth was changed from a jet black to that of a brilliant red—the "Great Basso" was horror-stricken, and invoked the malediction of all the saints upon the perfidious concoction.

Last night, as Cruvelli was at supper, the members of a *Liedertafel* assembled in the hall of the hotel, and sang her a *ständchen*. It was an impromptu affair. They had assisted at the performance of *Fidelio*, and could not resist coming to wish their gifted countrywoman a "*Gute Nacht und Süsser Ruh*." How is it, my dear —, that we English are never guilty of paying such graceful compliments to artists of ability? Are we less sensible to "the beautiful" than those thickly-bearded Germans? Is it that we lack sentiment, and are incapable of evincing an appreciation of genius and talent by any other means than those of making costly presents, giving enormous "feeds," or jumping into the Thames? But you will be tired of reading. Pray come to Dublin, and believe me, etc.

ITALIAN OPERAS AT LIVERPOOL.

(From our own Correspondent.)

It has long been a matter of surprise to foreigners, that, in the large and rich provincial towns of Great Britain, we have never been able to establish a regular Italian operatic season, fully equal in attractions to those of Hamburg, Barcelona, Trieste, and other second-rate continental cities. We hope, however, that, after this week's performances at our Theatre Royal, Mr. Copeland and Mr. Beale, to whom we are indebted for the most effective representations of Italian operas ever given in Liverpool, will be satisfied that, when the public are treated liberally, the best Italian singers will be as well appreciated here as on the Continent. If, after this opportunity, we fail to have an annual operatic season, the fault will rest with those who, with the largest professions of love for music, fail in supporting managers who cater for their amusement. The company who have this week appeared at our Theatre Royal in *Norma*, *Ermani*, and *La Sonnambula*, and who have yet to be heard in *Fidelio* and *Otello*, could hardly be surpassed by any other in the world. Grisi may now be considered as dead to the Italian operatic stage in England, and it is doubtful if Signor Mario will ever sing again here, so that Mdle. Sophie Cruvelli may undoubtedly take rank as the first of living female singers; while Sig. Tamberlik, in characters which require energy and passion, is, and has long been, the greatest of tenors. Next to Mdle. Sophie Cruvelli, we must mention Mdle. Marai, one of

the most unassuming and yet most pleasing of vocalists. She has a clear, bell-like soprano voice, a good face and figure, a lady-like deportment, and considerable dramatic expression—all promising qualifications. As a *seconda donna*, she may rank with the interesting Mdle. Corbari. Then, again, we have Signor Tagliafico, a careful and correct vocalist, and a judicious actor, who pleases the most critical, though he may not often rouse their enthusiasm.

Signor Luchesi, too, though his voice is somewhat hard, sings the sentimental strains of Bellini and Donizetti with admirable taste, and the florid music of Rossini with extraordinary fluency; while, with regard to the secondary characters, Polinini, Bartolini, Santi, etc., have all had experience both at Covent Garden and elsewhere. We have ever found that a few great singers will not give satisfactory representations of the *chefs-d'œuvre* of Rossini, Beethoven, and other composers, without an efficient band and chorus, desiderata which, till the present time, have always been wanting. On this occasion, Mr. Copeland engaged the band of the Philharmonic Society, led by Signor Nadaud, leader of the ballet of Her Majesty's Theatre, and conducted by Mr. Benedict and Mr. Alfred Mellon, while the chorus has been selected from Covent Garden, so that they were well up in the music and "business" of the operas given. The dresses and properties, too, were brought from Covent Garden, the *ensemble* of the performances being made as perfect as possible by the exertions and experience of Mr. A. Harris, the stage-manager.

Under these encouraging circumstances the operas played this week have been produced; and though we regret to observe some parts of the house only moderately attended, we trust that the enterprise will result in no pecuniary loss to the lessee. The operas have been admirably performed, and have given the most entire satisfaction to the audiences, large numbers of whom have never before witnessed the production of some of the finest works composed for the Italian stage, with such completeness, precision, and effect.

The series commenced on Monday with *Norma*, the principal parts cast as follows:—*Norma*, Mademoiselle Sophie Cruvelli; *Adalgisa*, Mademoiselle Marai; *Pollione*, Signor Tamberlik; *Oroveso*, Signor Tagliafico.

Public curiosity was strongly excited on behalf of Mdle. Sophie Cruvelli, who made her *début* on this occasion before a Liverpool audience; and we think we may safely affirm that the public expectation was more than realized. Mdle. Cruvelli has a voice of remarkable compass—powerful, fresh, and sympathetic—never, under the most trying circumstances, betraying the slightest indication of harshness, and particularly fine about the lower register. Her face is intelligent, and, when excited, beautiful; while her action and *poses* are graceful, and at times dignified. Her execution of the "*Casta Diva*," and the duets with Adalgisa, were calculated to satisfy the most fastidious. But Mdle. Cruvelli is not a mere vocalist; she is a dramatic singer of the highest excellence. Her *Norma* is not a virago, and, though not at all deficient in energy, is completely feminine throughout. Her greatest points are in the *finale* to the first act, the scene with the children, and the latter portion of the second act. In the former there was no insane raving; but what could be more terrible than the delivery of the passage, "*Trema per te fellone, per figli tuoi, per me?*" The audience evidently felt its power, for the trio was encored vociferously. Again, in the duet with Pollione, in the second act, when she is goaded almost to the extreme of madness, the struggle between the desire for vengeance and the softer feelings of her nature was grandly depicted: for instance, in the passages commencing "*Si sovr'essi alzai la punta*," and a little further on, "*Pregli alfine*," again, in the concerted piece, "*Qual cor tradisti*," and, lastly, in the prayer to Oroveso, "*Ah, padre*," so intensely delivered. All these points prove the existence of dramatic genius of the very highest order. The general impression produced by Mdle. Cruvelli, on this her first performance before a Liverpool audience, was that, for an intellectual personation, her *Norma* is inferior to none.

Mademoiselle Marai was a very agreeable Adalgisa, singing the music tastefully and with expression. Her only opportunities for display were in the duets with *Norma*, which she

made the most of; while her unassuming manner seemed to make her a general favourite.

The part of Pollione is most ungrateful, added to which the music is not adapted for a high tenor voice, and any singer who can sustain the character respectably does all that can be expected; but Signor Tamberlik has done more—he has shown that out of an indifferent part a great artist can produce fine effects; for instance, in the duet with Norma in the last scene, at the words "Ah! crudele," &c., his singing was magnificent, as well as in the concerted piece "Qual cor tradisti," and in the duet with Adalgisa.

Oroveso found an efficient representative in Signor Tagliafico, who sang and acted throughout with his usual skill and good taste.

The parts of Clotilda and Flavio were respectably filled by Mademoiselle Albini and Signor Santi.

The chorus were well up in their parts, and sang the war song, "Guerra, guerra," in a very spirited manner. The trebles also produced a beautiful effect in the short piano chorus to the "Casta Diva." The band, with some few exceptions, went well. The stringed and wind instruments were very good, but the brass was overwhelming, and the ophicleide was hardly endurable. The opera was well mounted, and I was pleased to observe that the absurdity of introducing a full military band of modern instruments among an assemblage of ancient Gauls, was in this instance not committed.

The principals were called for between the acts, and also at the close of the opera, to receive the plaudits of the audience, which were enthusiastically bestowed.

On Tuesday, Verdi's *Ernani* was performed with the following cast:—Elvira, Mdlle. Cruvelli; Ernani, Signor Tamberlik; Ruy Gomez de Silva, Signor Tagliafico; Don Carlos, Signor Fortini. This opera, played for the first time in Liverpool, is a fair specimen of Verdi's style, and is considered by many as his best work. Verdi has some original ideas, and in many instances writes dramatically, but his orchestration is noisy, and he is too fond of unisons.

The powerful organ, fine execution, and dramatic feeling of Cruvelli, are well adapted to the arduous part of Elvira, while Signor Tamberlik's magnificent chest voice and indomitable energy rendered his Ernani a wonderful achievement. Signor Tagliafico, too, had a wider field for exertion than on the previous evening; he acted, sang, and looked the Spanish Grandee to perfection; his make-up was complete.

Signor Fortini, who made his first appearance in the character of Don Carlos, did not create any great sensation. Much more might have been made of the part. Signor Ronconi made more of it at the Royal Italian Opera.

The points most worthy of observation were the scene, "Sorta è la notte," with its finale, "Vola o tempo," brilliantly sung by Mademoiselle Cruvelli; Signor Tamberlik's air at the close of the first scene, "Dell' esilio nel dolore;" several of the concerted pieces; the trio in the first act, between Elvira, Ernani, and Carlos; the finale of the act, by Ruy Gomez, the minor characters, and chorus; the duet for Elvira and Ernani, "Ah, morir," and the finale of the second act; the chorus of conspirators in the Catacombs, the finale of the third act, and the dramatic trio with which the opera terminates. In the concerted music, Signor Tamberlik's thrilling notes told wonderfully, and some of Mademoiselle Cruvelli's declamatory passages, uttered in her lower register, produced a powerful effect.

The minor parts were very well sustained by Madame Albini and Signors Polonini and Santi. The chorus sang with precision and energy, and the band was all that could be desired, with the exception of the brass instruments, which were, as before, noisy and harsh. The audience appeared highly delighted, and testified their approbation by repeated and vociferous rounds of applause.

The opera on Wednesday evening was Bellini's *La Sonnambula*, selected for the purpose of introducing Mademoiselle Marai as *prima donna*. The music of Amina was sung with sweetness and effect, and the acting, if not powerful, was careful and judicious. Luchesi was a better Elvino than we expected, and Polonini was respectable as the Count. The choruses were

well sung, and the band steady. This opera, always a favourite with the public, was very well received, and the principals warmly applauded. Mr. Alfred Mellon conducted most satisfactorily, having succeeded Mr. Benedict, whose engagement at Norwich obliged him to leave Liverpool yesterday.

GRISI AND MARIO.

(From the New York Daily Tribune.)

On Monday evening, (the 21st ult.) a congratulatory musical entertainment, was given to Grisi and Mario, by the American Fund Society, at the St. Nicholas Hotel. At about half-past eight, the south dining-room was brilliantly illuminated, and thrown open for the reception of a select company of gentlemen and ladies. The company was received by a special committee of the American Musical Fund Society; composed of Messrs. U. C. Hill, Louis Ernst, and W. M. Brough. A programme of instrumental music was performed by Dodworth's band and soloists, Messrs Allan and Harvey Dodworth. The performance commenced at nine; and between the first and second pieces, Mad. Grisi, leaning upon the arm of Mr. John S. Kyle, entered the *salon*, followed by Sig. Mario. They were received with hearty applause. After the second piece, Mr. Louis Ernst, second vice president of the Musical Fund Society, presented Mad. Grisi and Sig. Mario with diplomas, as honorary members of the association. Mr. Ernst, in making the presentation, said:—

"It is with pleasure that I *would* (?) on this occasion discharge the agreeable duty devolving on me, of presenting, in the name of the American Musical Fund Society, the expression of our joy, at the safe arrival on these shores, of such distinguished artists as yourself and Sig. Mario. I am also directed to inform you, that the Society, anxious to draw close the bands which admiration has entwined around your illustrious (Qy—what?)—and our musical world, have elected you unanimously honorary members of this body, in token of which I *would* here tender you the appropriate papers."

During the performance of the third piece, a number of persons were introduced to Mad. Grisi, with whom she conversed in an affable manner. The fourth piece, ("Casta Diva") elicited the attention of both, and Grisi remarked, that she never in her life heard a better *solo* cornet than Mr. Allan Dodworth, to whom she asked to be presented, and complimented him highly. Mad. Grisi made a very neat but rich appearance. Her hair was plainly dressed, presenting no ornaments whatever. She was attired in a light straw-colored silk, with three heavily embroidered flowers of green, &c. The bodice was trimmed with embroidered frills, matching the flounces. Dress—low neck, trimmed round the edge with lace. Over her shoulders hung a lace scarf. With the exception of four elegant bracelets she wore no other jewellery.

BAL MASQUÉ AT DRURY LANE.

As a morning contemporary very properly observes, "In matters relating to Masked Balls, the public puts faith only in M. Jullien"—simply, because M. Jullien alone possesses the art of providing such an entertainment in such a manner as to render it in the highest degree attractive and pleasing. In the first place, M. Jullien, naturally munificent, spares no expense in getting up his *Bal Masqué*—a great matter—and lets everybody know that he spares no expense—a great art. In the second place, M. Jullien is shrewd, and well acquainted with the weaknesses of humanity, of which he takes advantage—to his own good and that of humanity generally. In his announcements, the *Bal Masqué* is treated with as much seriousness as if it were the opening of some Grand Industrial Exhibition of All Nations. M. Jullien addresses the public from his advertisements and his posters—his pulpit and rostrum—as if his mission were to

instruct and not to amuse. And who dare say it is not? May not a *Bal Masqué* prove as useful a vehicle for indoctrination as a sermon, and a solo on the cornet-à-piston by Herr Koenig become as salutary a homily as a matin prayer—if only the mind be in a proper mood to receive it. The man who, from the glare, the noise, the glitter, and brilliancy of a masked or fancy ball, does not sometimes extract thoughts conducive to seriousness, is but imperfectly constituted. He is little better than a machine, and can only serve one purpose at a time. Let him serve it. There is no poetry in him. He is your true arithmetician. Marry him to a spinster and put him behind the counter—there let him serve his one purpose.

But a *Bal Masqué*, to awaken any sensations beyond surprise and hilarity, must be a *Bal Masqué* at all points. It must have lights that dazzle and bewilder by their brightness; decorations which in taste and splendour contrast with and outvie the displays in oriental palaces; the senses must faint beneath the perfume of flowers; the ear drink in intoxicating draughts of melody till the heart, lapt in elysium, almost dies of excess, and from joy modulates to pain. Of such elements are the masked balls of M. Jullien made up; the poetic mind is apparent in their construction; they are ideal no less than real, and appeal to the imagination through the senses. The *Bal Masqué* at Drury Lane on Wednesday night—got up for the benefit of the Italian Brothers, who would not be allowed to hang themselves from the Vauxhall balloon with their heads downwards—was simply a burlesque on M. Jullien's entertainments, and is entirely beneath criticism. The Italian Brothers, we are sorry to say, were compelled to hang their heads lower than ever, for their benefit was a sorry one, and although every one sympathized with their distress, and considered it a sin and a shame for Lord Palmerston to snatch the bread out of their mouths to save their lives—as well break their necks as starve—yet nobody went to the benefit, and the theatre was all but empty. A more lamentable benefit and a more wretched exhibition were never witnessed. The Italian Brothers must get up a benefit somewhere else, and must provide an entertainment which will possess more attractions for the public than a *Bal Masqué* in the dog-days at Drury-lane, not under the direction of M. Jullien.

DRAMATIC.

SADLER'S WELLS.—This theatre commenced its season on the 26th ultimo with Lovell's play, *The Provost of Bruges*, one of the oldest pieces of the *répertoire*. Mr. Phelps was, as usual, greeted with a clamorous welcome. The house was crammed. There was no *début* of any importance. Mr. Planché's *Jacobite* followed. *Much Ado About Nothing* was produced on the 31st ult., and on Monday last *Cymbeline* was revived. Shakspeare's *Pericles* is in rehearsal, as also a new five-act play.

SURREY THEATRE.—Mr. Planché's burlesque, *The Golden Branch*, has been revived at this theatre. Although not altogether one of his best efforts, it possesses much of his usual terseness and point; and were it even indifferent, there is Miss St. George, whose singing and acting would compensate for numberless faults and defects, and who looks as well and gets encoored as often as ever.

CROSBY HALL.—The Choral Union gave their first concert for the season on Tuesday, when *Judas Maccabæus* was performed. The soloists were Mrs. Rae and Mrs. Dixon, the Misses Rhemmeingh and Hinekes. Mr. Gadsby was the conductor. The solo singing, especially that of Mrs. Rae and Mrs. Dixon, was very satisfactory. The choral part of the business was, on the whole, innocent of offence; and the orchestra "most tolerable and not to be endured." The quaint old hall, famous for its reminiscences of crook-backed Dick, was, as usual, quite full.

SURREY ZOOLOGICAL GARDENS.—Another festival week. A flower show—morris dancing—a balloon—an ascent on the tight rope, and a "boat-race" in *washing-tubs*. Mr. Tyler is resolved to conclude his management with *éclat*. The flower show (dahlias) was as interesting as the last. We did not learn the name of the fair aspirant on the tight-rope, but she displayed the full amount of confidence and courage that her hazardous exploit demanded. Mr. Leffler has been added to the vocalists, and obtains, with Mr. Manvers, an encore for the comic duet from *L'Éclair d'Amore*. Then there is Miss Poole, as popular as

ever, and *la belle* Ransford, who gets two encores night'y—one for her voice, and the other for her face; and the fireworks are as gorgeous as ever, and the gardens as gay and as full as the month of September could lead us to expect.

PROVINCIAL.

THE Musical Season has now fairly begun in the North; we find that the Royal Opera Company are about to give a series of performances at Manchester. We take the following from the *Manchester Examiner and Times* of September the 6th:—

"In a brief reference made to the forthcoming opera season at the Theatre Royal, in our publication of Saturday, we named Mr. C. Hallé as the orchestral conductor on the occasion, by which we committed something like an injustice—very unintentionally—to Mr. E. J. Loder, a gentleman whose musical talent we have ever held in the highest estimation. An arrangement, we are glad to learn, is intended to be made between Mr. Loder and Mr. C. Hallé, for a division of the duties between Mr. Loder and Mr. Hallé, necessitated by the extent of the *répertoire* about to be produced and the number of the company, which includes capabilities for the production of English, German, and Italian operas; and thereby affording opportunity to the management to take occasional trips in Liverpool and other localities within reach for a portion of the vocalists, for which the services of a conductor will, of course, be required. The dramatic experience of Mr. Loder should not be overlooked in an undertaking of the present character. The production of an original opera by this gentleman, which has been promised, will be an interesting feature. The *répertoire* will consist of the following operas, three of which have never been given in Manchester:—*Fidelio* (Beethoven), *Der Freischütz* (Weber), *Zauberflöte*, *Il Seraglio* (Mozart), *La Dame Blanche* (Boïeldieu), *Les Huguenots*, *Robert le Diable* (Meyerbeer), *Acis and Galatea* (Handel), *Il Barbiere di Siviglia* (Rossini), *Norma*, *Puritani*, *La Sonnambula* (Bellini), *Ernani*, (Verdi), *Lucrezia Borgia*, *La Figlia del Reggimento*, *La Favorita*, and *Linda di Chamouni* (Donizetti). To these will be added the new work of Mr. Loder founded upon the old romance of *Raymond and Agnes*. The vocalists engaged are:—Madame Caradori, Madlle. Agnes Büry (her first appearance in Manchester), Madame Rudersdorff, Madlle. Sedlatzek, Herr Reichardt, Herr Zapf, Signor Santi, Signor Octave Benedetti (his first appearance in England), Herr Hubert Formes (his first appearance in Manchester), Signor Piereni, Signor Fortini, Monsieur Zelger (his first appearance in Manchester), Signor Gregorio, Signor Ferrara, and Herr Formes. Hubert Formes is the brother of the great basso, and report speaks well of his qualifications. We have seen a list of the band, and do not hesitate to say that on no previous occasion has the Theatre Royal given such promise in that direction. Altogether we consider the speculation on the part of Mr. Knowles an exceedingly bold one; sufficient to fairly test the fact, sometimes disputed, whether Manchester worthily can maintain the musical character bestowed upon it by strangers."

The same paper also gives a detailed account of the doings at Belle-Vue, which consisted of a balloon ascent by Lieut. Chambers, R.N., which took place on Saturday, and of a grand musical contest of brass bands on the Monday following.

THE NOTTINGHAMSHIRE GUARDIAN of the 31st of August, supplies a full description of the Large Organ at the Mechanics' Hall at Nottingham. We are happy to find that church music has begun to occupy public attention; and trust that the example thus set will be generally followed throughout the country:—

"THE LARGE ORGAN AT NOTTINGHAM MECHANICS' HALL.—An opportunity, afforded us last week by Messrs. Greves and Sheldermine, the builder and organist of the Mechanics' Institution, enables us to prepare the public for a great surprise in regard to the results attained in the reconstruction of the great organ at an expense, according to contract, of £400, by the revoicing of the pipes, numbering upwards of 3,000, the addition of many new ones, especially of pedal pipes of vast diameter and the removal of the choir and swell organs from the case to independent ante-rooms underneath the orchestra. The effect of these improvements, added to the style in which Mr. Groves has finished and adapted his work, becomes apparent beneath the touch of the organist, Mr. Sheldermine. The full volume of sound when the organs are coupled together, fills the hall with a body of harmony. The total number of pipes is 3,621, a number not very far short of the colossal organ at the Town Hall, Birmingham. The new organ now comprises a great organ and swell, and choir and pedal organs. The great organ consists of the following stops—trumpet, possum, octave

trumpet, fifteenth, mixture (3 ranks), sesquialtera (3 ranks), wald flute, decima, twelfth, claribel, quint, principal, open diapason, holl flute, stop diapason, and open diapason (large scale). The *swell*, of—open diapason, double diapason (8 feet), open diapason (large scale), octave, quint, stop diapason, fifteenth, furniture (5 ranks), wald flute, trombone (16 feet), piccolo, octave fifteenth, clarion, hautboy, and cornopean. *Choir*, of—bassoon, clarinet, principal, flageolet, keraulophon, viol da gamba, dulciana, clarabel, flute, double diapason (16 feet stopped), open diapason, and stop diapason bass. The *pedal*, of—fifteenth (4 feet), metal open diapason (16 feet), wood diapason (16 feet), diapason (8 feet), and possaune. The *couplers*, are—*forzando*, pedal organ CC to E, pedal solo, grand chœur, swell to choir, swell to great, swell to pedals. There are ten composition pedals, two of which are for the pedal organs. The additional stops, mentioned in the foregoing list, are, in the *great organ*, the open diapason, pedal (16 feet), metal diapason, and fifteenth; in the *swell*, the open diapason and hautboy; and in the *choir*, the open diapason, principal, and keraulophon. The additions and alterations have been executed with skill and judgment, and were essentially necessary for the completeness of an instrument of this magnitude. One stop alone, the new metal diapason, consists of 29 notes, weighing 1 ton 6 cwt. By a simple yet ingenious contrivance the great and swell organs are connected with each other, so that the greatest power of the organ is instantaneously reduced to the most subdued pianissimo, and *vice versa*, without the necessity of removing the fingers from the keys. The manuals have been removed from their former position in the orchestra, and placed upon the platform. The case, too, has been lowered about two feet, so that the large beam extending across the front of the orchestra does not prevent its upper portions being seen from any part of the room. The feature, however, in the new arrangements is the removal of the swell and choir organs from the case to convenient ante-rooms beneath the orchestra, the former being placed on the left, and the latter on the right hand side of the organist.

"The stops in the *choir organ* are now capable of being applied to many uses, by the addition of a swell and an open diapason. The pedal board is divided into two parts, the upper part of which is reserved for solos, by being coupled with the great organ. The couplers, with the exception of the *forzando*, pedal CC to E, grand chœur, and pedal solo, are arranged in a perpendicular position, with springs attached, so that three may, together, be instantaneously drawn or inserted, with the removal of one hand only from the keys. The organ is arranged on the direct action principal, and the keys and all the apparatus connected with it are re-adjusted with the utmost exactness. The public opening of the instrument will, we believe, take place on or about the 21st of September."

From our own Leeds correspondent we have received a long and interesting letter in reference to the Commemoration Services which took place at the Leeds parish church, on Tuesday last, which we shall print *in toto* :

"The thirteenth anniversary of the consecration of our parish church was commemorated on Tuesday last, by special morning and evening services.

"The Lord Bishop of the Diocese took part in the morning services by reading the communion service, and assisting at the celebration of the Lord's Supper. The lessons were read by the Vicar, and the prayers intoned by the Rev. Mr. Smith, one of the curates. The Right Rev. the Lord Bishop of New Zealand (Dr. Selwyn), preached two eloquent and impressive sermons, taking his text from the morning discourse from Psalm cl., 1; and the evening from Ephesians, iv., 5.

"Collections were made after each service in aid of the funds for defraying the expenses of the choir, and though—like the attendance—not equal to last year, the sum realized amounted to upwards of eighty pounds.

"Among the congregation in the morning we noticed the Countess of Harewood, and in the evening the Earl of Carlisle, besides many of our leading families in the town and neighbourhood, and a goodly number of clergy, some of whom had come a considerable distance.

"The following is the programme of the music on the occasion:—

"**MORNING.**—Te Deum and Jubilate, Ouseley in E; anthem, 'Let God arise,' Psalm lxxviii. 1, Leslie; Holy Communion; Introit, 'Cast thy burden,' Mendelssohn; Kyrie and Credo, S. S. Wesley; Anthem during Collection, 'O give thanks,' Psalm cvi. 1, Purcell; Ter-Sanctus—Gloria in Excelsis, S. S. Wesley.

"**EVENING.**—Magnificat and Nunc Dimitis, Purcell in B flat; Anthem, 'Come let us sing,' Psalm xvi. 1, Mendelssohn; Anthem before sermon, 'We worship God'—'But who may abide,' Hallelujah Chorus, Handel; Psalm during collection—The Old Hundredth.

"The choir numbered about fifty-five voices, of whom thirty were

men singers—altos, tenors, and basses—the rest boys, all being arrayed in white surplices. This number falls short of last year. Notwithstanding this deficiency in numbers, the quality of the assembled choirs was effectively displayed in those portions of the music ordinarily sung at the parish church in the Sunday services, such as the confession, versicles, preces, the daily psalms, etc.

"The performances of the choir alone in the anthem-wise Canticles, usually called *Services*, and in most of the anthems, were decidedly less successful than usual; and the selection was certainly not a happy one. With the experience which the directors of the choir must now possess of the power and efficiency of the singers in music of a simple diatonic character, and of the inexhaustible mine of really ecclesiastical music, composed expressly for our services by members of our own communion, it is surprising that so elaborate a composition as the 95th Psalm, by Mendelssohn—a truly magnificent work, performed, as intended, by a large orchestra and chorus—should have been selected for this occasion; especially as so many works by this great author—such as the eight-part anthems composed for the Royal chapel at Berlin—have been written expressly for use in Divine service. The same objections apply, though with less force, to Leslie's anthem, 'Let God arise,' which was curtailed, or rather mutilated, to bring its performance into moderate bounds as to time, the last choruses being replaced by the concluding fugue in Mendelssohn's oratorio *Elijah*, the words of which were not in the hands of the congregation. The introduction of Handel's chorus (another fugue) from *Judas Maccabæus*, 'We worship God alone,' was not judicious, and the imperfect rendering it received from the choir was calculated to tarnish their good fame, no two voices being either in tune or time from beginning to end.

"So far from feeling at a loss whence to gather examples in that school of English church music which Dr. Crotch characterizes as the 'true sublime,' the directors of a choir may easily feel embarrassed at the riches which lie at their feet. Of the earlier masters there are many works by Tye, Tallis, Byrd, Farant, etc., etc.; further on we have those of Gibbons, Purcell, Weldon, Boyce, Croft, and Greene; still later the anthems of Battishill, Cooke, Attwood, and the elder Wesley; and, in the present day, much that is really good in a school founded on a union of Purcell, Bach, and Beethoven, not to mention the numerous works of Dr. Elvey, Goss, the Wainmises, Hatton, and many other living composers.

"In conclusion, I may observe that if the annual commemoration service at the parish church is to be regarded solely as a religious service—a day of thanksgiving for the inestimable benefits conferred on our townspeople by the birth of the new church; or if, as it is affirmed, the occasion be considered a musical performance for the avowed purpose of raising funds to pay the choir, in either case, a modification of the style of music seems desirable. If it be a religious service in which the people are to join, the music must be of such a simple character as to be easily comprehended and participated in by all. If as a choral performance, I would suggest the assembling together of all the musical societies in the town—a full orchestra—and works performed in a grand style, as at the festivals—acknowledged as such—held annually in the cathedral churches of Gloucester, Worcester, and Hereford."

FOREIGN.

PARIS.—(From our own Correspondent.)—Mad. Stolz was most warmly received on her re-appearance in *La Favorita*. The Emperor, accompanied by Prince Jerome, honoured the performance with his presence.—M. Ragani, the manager of the Théâtre-Italien, has addressed the following circular to the *dilettanti* and patrons of music in Paris:—

"I have the honour to inform you that the season of the Théâtre Impérial Italien will commence on the 3rd of October next.

"My first care, in order to ensure the success of my new campaign, was to pay particular attention to the selection of my artists, and I can confidently affirm that it is long since so remarkable an *ensemble* has been offered to the public. It will be sufficient for me to cite a few names in order to convince you of the truth of this statement. In the first place, I may mention Madame Frezzolini, who succeeded last year in placing herself among the ranks of our first lyric artists; Madame Bosio, whose success at the operas of London and Paris renders all praise on my part superfluous; Madame Borghi, whose magnificent contralto voice has delighted all Italy; and, as tenor, M. Baucardé, whose immense reputation abroad only wanted the stamp of a Parisian public. The list, however, which you will find in another place, will furnish you with the exact account of this assemblage of eminent artists.

"Being tied down by engagements which I was obliged to conclude in the greatest haste, it was impossible for me, last season, to produce several new works, as I had intended; but, this year, I have arranged measures so as to offer the public at least three operas never yet performed in Paris.

"I trust, therefore, that I may number you, as before, among my subscribers, and beg to assure you that no efforts shall be wanting on my part to cause the Théâtre Italien to continue to progress in that path of regeneration which I exerted myself to open for it, at the most enormous sacrifices. Receive the assurance, etc.,

"C. RAGANI,

"Director of the Théâtre Impérial Italien."

Marco Spada has been revived at the Opéra-Comique with great splendour. Mdle. Caroline Duprez sustained the part of Angela, and was well supported by MM. Faure, Coudere, Bussine, Jourdan, Carvalho, and Mdle. Andréa Favel. *L'Étoile du Nord* and *Le Prê-aux-Clercs* will very shortly re-appear in the bills.

In consequence of a misunderstanding between M. Perrin and the committee of the Dramatic Authors' Society, the former gentleman has sent in his resignation as manager of the Théâtre-Lyrique. M. Fiorentino, of the *Constitutionnel*, furnishes us with the following particulars respecting the claims advanced by the society:—

"1. The right of the author of the evening to be fixed at 15 per cent., whatever the number of pieces.

"2. The author to have the same number of tickets as at the Opéra-Comique, besides the difference in the prices at the two establishments." (This, by the way, raises the author's rights to rather more than 16 per cent.)

"3. Regarding the composition of the performances, as the Théâtre-Lyrique is to be dedicated to young authors, the Committee require that two pieces at least shall be played every night of performance.

"4. All translations and reproductions of foreign composers to be absolutely prohibited, as the Théâtre-Lyrique is intended exclusively for national composers.

"5. Absolute separation of the *répertoires* of the two theatres" (Théâtre-Lyrique and Opéra-Comique).

"6. The rights of the pieces which can be proved to have been accepted by M. Perrin's predecessor in the management to be maintained."

According to report, the Committee has already made certain concessions in their demands, so that M. Perrin may, perhaps, not persist in his resolution.

The Vaudeville has opened with *éclat*. The three new pieces, the names of which I gave you in my last, were completely successful, and the principal performers greatly applauded. *Les Mousquetaires*, by MM. A. Dumas and Maquet, originally produced at the Ambigu, has been successfully revived at the Gaité.—The new melodrama, entitled *Les Rues de Paris*, has proved a "hit" at the Ambigu.—M. Clapissan has been elected member of the Section of Music of the *Société des Beaux Arts*, in the place of M. Halévy, appointed perpetual secretary. The other candidates were MM. Berlioz, Leborne, and Elwart.—MM. Roger, Lablache, Mad. Tedesco, and Mdle. Alboni, have returned to Paris.

VIENNA.—(From our own Correspondent.)—The Imperial Opera House is again open, after having been closed some time for internal repairs. The opera on the first night was *Fra Diavolo*. The performance was not very brilliant on the part of the singers, but the orchestra, under the direction of Herr Proch, gave satisfaction. Herr Draxler has appeared in Figaro, in Mozart's *Hochzeit des Figaro*, and was well received. Spon-tini's *Ferdinand Cortes* is announced for the 9th inst., with mostly new scenery and decorations.—M. Thalberg has arrived from London.—Mad. Herrenburg-Tuczeck has left for Berlin.—Signor M. Garcia is at present here.

BERLIN.—(From our own Correspondent.)—Since I last wrote to you, Auber's *Le Maçon*, and Flotow's *Stradella*, have been given at the Royal Opera-house, but the season, properly so called, may be said to have commenced, last week, with the performance of the *Prophet*. Mademoiselle Nimbs played the part of Fides successfully, and was rewarded by hearty applause. At Kroll's Theatre, Mademoiselle Schmidt, from Pesth—to whom I alluded in my last—has appeared as Amina in *La Sonnambula*, and made another "hit." The same character has also been

played by Madame Von Marra; this lady, too, gave general satisfaction.

BRUNSWICK.—Mad. Schmidt-Kellberg, from the Stadttheater at Cologne has been engaged as *prima donna*, after appearing as Fides, Donna Anna, and Valentine, with great success. Herr Schmidt, also, is engaged for bass parts, and Mademoiselle Pollak, from Cassel, for opera *soubrettes*.—Abt's *Singacademie* is rehearsing F. Schneider's *Pharao*. The proceeds of the performance will be handed over to the family of the deceased.

THE CONSERVATIVE LAND SOCIETY.—The eighth quarterly and second anniversary meeting of the Conservative Land Society was held on Thursday, the 7th instant, at Exeter Hall. The chairman read the report, which congratulated the members on the success of the Society, which had exceeded the most sanguine anticipations of its founders. The cash receipts for the present quarter down to the 31st August, were £15,667 9s. 5d., showing an increase on the corresponding period of last year of £1747 17s. 3d. The total cash receipts for shares to Aug. 31, were £131,833 7s. 9d. The total shares issued is 10,199, of which 9,018 were uncompleted, and 1,181 completed. Of those 3,337 had been placed in the order of rights; 1,476 had been exercised on estates, leaving 1,861 on the register. The report then adverted to the question of the franchise: "The allottees who are entitled to the freehold franchise by the selection of lots on the various estates bought for the Society, will receive, free of any expense, legal support of their claims at the approaching registration. The wholesale way in which objections have been made to the claims of the members, makes it evident that this proceeding has been taken not only without any discrimination or regard to the substantial rights of the claimants, but chiefly to annoy them, and trusting to the chances of the day in striking off the claims. Under these circumstances, and as the committee will be able to adduce the most satisfactory evidence in support of the value of the lots taken as affording a right to vote, the committee urge upon every member objected to, the great importance of attending in person at the revising barrister's courts, whenever practicable, on the day appointed for the consideration of the claims, of which he will receive due notice from the solicitors." The report next adverted to the question of advances for building on estates. The sum of £40,000 will be offered to the members on loan, and the committee, in deference to the wishes of the shareholders, had increased the right to advance to £100 instead of £50 per right; applications for advances to be made on or before the 15th inst. It was announced that land of the value of £3,411 had been sold during the quarter to Aug. 31. After an address from the noble chairman, the report was unanimously adopted, and auditors were elected in terms of the rules. A drawing then took place for rights of choice, when 100 shares were drawn, and 50 added by seniority.

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PART II.
SELECTION OF SACRED MUSIC.

For the first time, the NINETY-FIRST PSALM, for voices only, composed by Meyerbeer. The Solos by Madame CLARA NOVELLO, Miss DOLBY, Mr. SIMS REEVES, and Mr. WEISS; and Selections from *Guglielmi, Spohr, Stradella, and Cherubini*.

ON TUESDAY EVENING, SEPTEMBER 12TH,

MISCELLANEOUS CONCERT.

HANDEL'S SERENATA, "ACIS AND GALATEA,"
With (for the first time in Norwich) Mozart's additional accompaniments.
ACIS—Mr. SIMS REEVES. POLYPHEMUS—Sig. BELLETTI.
DAMON—Sig. GARDONI. GALATEA—Mdme. CLARA NOVELLO.

ON WEDNESDAY MORNING, SEPTEMBER 13TH,

PART I.
BEETHOVEN'S SERVICE IN C.

The Solos by Madame CLARA NOVELLO, Miss DOLBY, Herr REICHARDT, and Mr. WEISS.

PART II.
HAYDN'S "CREATION."

ON WEDNESDAY EVENING, SEPTEMBER 13TH,

PART I.
MISCELLANEOUS CONCERT.

Selections from *Beethoven, Mendelssohn, Cagnoni, Rossini, Hausmann, Donizetti, C. Festa, Flotow, Boieldieu, Lindsay Soper, and Purcell*.

PART II.
SELECTIONS FROM WEBER AND SPOHR.

ON THURSDAY MORNING, SEPTEMBER 14TH,

"ELIJAH."

ON THURSDAY EVENING, SEPTEMBER 14TH,

PART I.
MISCELLANEOUS CONCERT.

Selections from *Mendelssohn, Nicolai, Sainton, Bellini, Verdi, Benedict, Blumenthal, Donizetti, Howard Glover, H. W. Weiss, and Meyerbeer*.

PART II.
SELECTIONS FROM THE WORKS OF MOZART.

ON FRIDAY MORNING, SEPTEMBER 15TH,

"MESSIAH."

ON FRIDAY EVENING THE 15TH OF SEPTEMBER,

A DRESS BALL AT THE ASSEMBLY ROOMS,

For which a London Band will be engaged. Tickets, Fifteen Shillings.
DIRECTOR.—Mr. NOVERRE, who, at the request of the Committee of Management, will give his services on the occasion.

RAILWAY ARRANGEMENTS.

Arrangements have been made with the Eastern Counties and Eastern Union Railways to afford every facility to strangers visiting the Festival. SPECIAL TRAINS will be provided from Yarmouth, Lowestoft, Fakenham, and Cambridge, and all Intermediate Stations on the Eastern Counties Line; from Ipswich, Colchester, Bury, and all Stations on the Eastern Union Line; to arrive at Norwich at Ten o'clock, on Tuesday, Wednesday, Thursday, and Friday, the 12th, 13th, 14th, and 15th of September, and to depart from Norwich on the Tuesday, Wednesday, and Thursday Evenings at 11.30, calling at such stations as may be required. RETURN TICKETS taken on the Monday, Tuesday, Wednesday, and Thursday, will be available for the Return Journey any day up to and inclusive of Saturday, the 16th instant, from all the Stations on the Eastern Counties and East Anglian Lines, including Newmarket, Peterborough, Wisbeach, and Downham; and all the Stations on the Eastern Union Line.

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